

Abb. 14 (Über Yucatán): »Da die verruchten Span-  
scharfen Hunden aufspürten und hetzten, nahm  
Hunden nicht entfliehen konnte, einen Strick, da  
zerrissen, und band sich ihr einjähriges Kind an d  
[...]. In diesem Königreich oder in einer Provinz  
seinen Hunden oft auf Hirsch- und Kaninchenjag  
schien es ihm, als wären seine Hunde hungrig,  
Jungen fort [...] und gab jedem Hund seinen Teil



hier die Indios, die Frauen wie die Männer, mit  
eine kranke Indiofrau, als sie sah, daß sie den  
mit die Tiere sie nicht wie die übrigen Indios  
en Fuß, und sie erhängte sich an einem Balken  
z Neuspaniens ging ein gewisser Spanier mit  
d, und da er eines Tages nichts zu jagen fand,  
und er nahm einer Mutter ihren ganz kleinen



Abb. 2 (Über die Insel Española): »Sie bauen ge-  
Fülle der Opfer beinahe den Boden berührten  
konnte, und zu Ehren und zur Anbetung unseres  
darunter und zündeten es an, um sie bei lebendige



öße Galgen, die so beschaffen waren, daß die  
und man jeweils dreizehn von ihnen hängen  
eilands und der zwölf Apostel legten sie Holz  
m Leibe zu verbrennen.»



Abb. 3  
[...] Se  
Mensch  
er an d  
Glaube  
die ihm  
was er  
denfall





(Über die Insel Cuba): »Dieser Kazike und Herr [Hatuey] floh i  
hließlich nahmen sie ihn gefangen. Und nur, weil er vor so ru  
en geflohen war, [...] glaubten sie, ihn bei lebendigem Leibe ver  
in Pfahl gebunden war, sagte ihm ein Franziskaner [...] einiges  
1 (was der Kazike niemals gehört hatte), soviel, wie es die Äuße  
von den Henkern vergönnt wurde, und er versicherte ihm, wenn  
ihm sage, werde er in den Himmel kommen, wo es Seligkeit und  
werde er in die Hölle kommen und immerwährende Qualen und



immer vor den Christen  
chlossen und grausamen  
brennen zu müssen. Als  
über Gott und unseren  
erst kurze Zeit erlaubte,  
n er das glauben wolte,  
! ewige Ruhe gebe, an-  
Strafen leiden.«



Abb. 7 (Über  
dort waren u  
gerammt wa



»Neuspanien): »Der Befehlshaber ordnete an, daß alle Herren, d  
nd die man gefesselt hatte, im Freien an Pfähle gebunden würd  
ren, und daß man sie bei lebendigem Leibe verbrenne.«



ren mehr als hun-  
en, die in die Erde



Abb. 4 (Die  
regierte, [...]  
als sie dar  
gem Leibe  
man mit d  
weisen «



«Königreiche, die es auf der Insel Española gab): »Der Gouve  
... lockte arglistig [fast dreihundert Herren] in ein sehr großes  
nennen waren, befahl er, das Haus anzustecken, und so verbrannte  
Alle übrigen stieß man mit der Lanze nieder, und unendlich  
im Schwert, und die Herrscherin Anacaona erhängte man, um il



mour, der diese Insel  
Haus aus Stroh, und  
man sie bei lebendi-  
viele Leute erschlug  
ir so eine Ehre zu er-



Abb.17 (Über Neugranada  
Mann zusammen mit wei  
weit im Land umher und  
sie ihm nicht sagten, wer  
sowohl Männer als auch  
sen.«

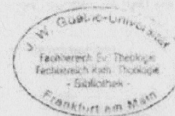


«Ein andermal schickte der Befehlshaber denselben grausam  
teren Spaniern in die Provinz Bogotá [...]; und er zog viele M  
nahm alle Indios gefangen, deren er sich bemächtigen konnte, und  
der neue Herrscher war, hackte er einigen die Hände ab, und an  
Frauen, ließ er den scharfen Hunden vorwerfen, die sie in Stücke



men  
sien  
weil  
lere,  
ris-

Abb. 16 (Über Neugra  
schütteten ihm brennen  
ren anderes Ende an ei  
ketet, und zwei Männ  
seinen Füßen an.«





JUNE 22

12:30

FOOD SERVED . . . . . Chimichanga, Frijoles and Carnita Tacos  
DRINKS SERVED . . . . . Cerveza and Tequila  
SHRINE CONSECRATED . . . . . Sante Muerte is adorned in her 1st gown  
Gauchito Gil has his first Quilmes  
And the Indian Spirit his first espresso

THE TIENDA OPENS

THE PORTAL IS UNLOCKED

MUSIC . . . . . Mariachi music  
(Irma Vila, José Alfredo Jimenez, Trio Tariacuri, etc.)

15:00

THE UNVEILING OF DON DIEGO DE LA VEGA'S SERAPE

THE OPENING RELEASE OF THE FANZINE TO WILLIAM LAMPORT

SOUND . . . . . The Chordettes "Sounds of the Z",  
Johnny Horton "Sink the Bismark", 4 versions of "Green Grow the Lilacs"  
(Tex Ritter, Ed McCurdy, The Originals, Maddox Bro and Rose)

SCREENING ON TV. . . . . The Mark of Zorro (1920 )  
Zorro (1957)  
The Erotic Adventures of Zorro (1972)

19:00

SCREENING ON TV. . . . . (Cantiflas) Sube y Baja (1959)

23:00

FOOD SERVED . . . . . Tamales  
DRINKS SERVED . . . . . Cerveza, Tequila and Mezcal  
SHRINE CONSECRATED . . . . . Sante Muerte is adorned in her 2nd gown  
THE TIENDA CLOSES

0:00

INVOCATION . . . . . 9th Qliphoth, La Llorona  
SOUND . . . . . Maria Sabina, Mushroom Ceremony Of Mazatec Indians Of Mexico  
IMAGE ON TV . . . . . La Llorona (1933)

1:00

INVOCATION . . . . . 8th Qliphoth, Citulu

2:00

INVOCATION . . . . . 7th Qliphoth, Tlazolteotl  
SOUND . . . . . Music of the Tarascan Indians of Mexico

SCREENING ON TV. . . . . (La India Maria) El miedo no anda en burro (1976)  
MUSIC . . . . . Nahuatl

# JUNE 23

12:30

FOOD SERVED . . . . . Chimichanga, Frijoles and Carnita Tacos  
 DRINKS SERVED . . . . . Ceveza and Tequila  
 SHRINE CONSECRATED . . . . . Sante Muerte is adorned in her 3rd gown  
 THE TIENDA OPENS  
 THE PORTAL IS UNLOCKED  
 SCREENING ON TV . . . . . Mexico - This Land of Ours (1947)

(Mickey Mouse) "The Gallopin' Gaucho" (1928) "The Cactus Kid" (1930)  
 The Three Caballeros (1944)

"Gran Fiesta Tour, Mexico Pavilion, EPCOT" (2010)

MUSIC . . . . . The Three Caballeros Soundtrack  
 Fiestas of Chiapas and Oaxaca

18:00

FIESTA UNDERWAY . . . . . Serpentina de Papel and Cascarones are thrown  
 SCREENING ON TV . . . . . Fiesta (1941) and Scenes from Machine Gun Mama (1944)  
 MUSIC . . . . . Jorge Negrete

23:00

FOOD SERVED . . . . . Tamales  
 DRINKS SERVED . . . . . Ceveza, Tequila and Mezcal  
 SHRINE CONSECRATED . . . . . Sante Muerte is adorned in her 4th gown  
 THE TIENDA CLOSES  
 SCREENING ON TV . . . . . El Cementerio de las Águilas (1939)

0:00

INVOCATION . . . . . 6th Qliphoth, Mummies of Guanajuato  
 IMAGE ON TV . . . . . Las Momias de Guanajuato (1972)

1:00

INVOCATION . . . . . 5th Qliphoth, Asmodea  
 SOUND . . . . . Kay Kyser's Orchestra with Harry Babbitt "Popocatepetl"  
 IMAGE ON TV . . . . . Footage of Popocatepetl Erupting, The Dance of Popocatepetl and Iztaccihuatl

1:30

SCREENING ON TV . . . . . Tiger Boxing In Acatlan: Jaguar & Tlaloc Masks

2:00

INVOCATION . . . . . 4th Qliphoth, The Broken Column  
 SOUND . . . . . Noche Criolla - Agustín Lara

SCREENING ON TV . . . . . Peleas de Tigres (1987)  
 MUSIC . . . . . Boleros

# JUNE 24

12:30

FOOD SERVED . . . . . Chimichanga, Frijoles and Carnita Tacos  
 DRINKS SERVED . . . . . Ceveza and Tequila  
 SHRINE CONSECRATED . . . . . Sante Muerte is adorned in her 5th gown  
 THE TIENDA OPENS  
 THE PORTAL IS UNLOCKED  
 SCREENING ON TV . . . . . Viva Villa! (1934)

¡Que viva México! (1932/1979)

MUSIC . . . . . Corridos from the Revolution

23:00

FOOD SERVED . . . . . Tamales  
 DRINKS SERVED . . . . . Ceveza, Tequila and Mezcal  
 SHRINE CONSECRATED . . . . . Sante Muerte is adorned in her 6th and last gown  
 THE TIENDA CLOSES

SCREENING ON TV . . . . . The Treasure of the Sierra Madre (1948)

MUSIC . . . . . Roots of Narcocorrido

0:00

INVOCATION . . . . . 3rd Qliphoth, Ambrase Bierce  
 IMAGE ON TV . . . . . An Occurrence at Owl Creek Bridge (1962)  
 SOUND . . . . . The Blind Troubadour of Oaxaca, Alonzo Cruz

1:00

INVOCATION . . . . . 2nd Qliphoth, B. Traven  
 SOUND . . . . . Tarahumara chanting, Antonin Artaud Pour En Finir Avec le Jugement de Dieu

1:30

SCREENING ON TV . . . . . Rain Dance/Tiger Boxing In Acatlan: Jaguar & Tlaloc Masks

2:00

INVOCATION . . . . . 1st Qliphoth, Tlaloc/Huitzilopochtli  
 IMAGE ON TV . . . . . Aleph Bet, Aleph (1966)  
 SOUND . . . . . Chant

SCREENING ON TV . . . . . The Last Movie (1971)

MUSIC . . . . . Current Narcocorridos



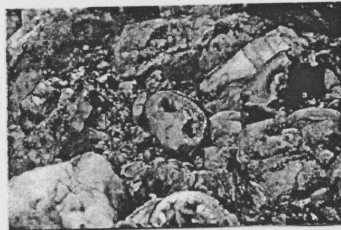
CARNITAS, literally "little meats," is a type of braised or roasted (often after first being fried) pork.

I remember that old men in the neighborhood would make carnitas in an old copper pot for special occasions. They would use pork shoulder, cut up into large chunks, and fry in fat and a bit of water. Essentially the meat would be cooked by the water, and when that evaporated, would then be fried by the lard. They would add salt, a few cut up oranges and some coca cola to the mix as the flavoring agents. I always saw this cooked outside, over an open flame, as certain amounts of spillage was possible. Once the carnitas were tender and a bit pinkish-brown on the inside and crispy and well done on the outside they were considered done and pulled out to be devoured.



CHIMICHANGA is a deep-fried flour tortilla wrapped around a meaty or bean based substance (i.e. a deep-fried burrito). According to one source the origin is from an incident where a woman accidentally dropped a pastry into the deep fat fryer. She immediately began to utter a Spanish swear beginning "chi..." (as in *chinga tu madre*, to "go fuck your mother"), but quickly stopped herself and instead exclaimed chimichanga, a Spanish equivalent of thingamajig. The euphemism was understood as "chango quemado", meaning "burnt monkey".

MEALS ON WHEELS originated in Great Britain during the Blitz, when many people lost their homes and therefore the ability to cook their own food. The Women's Volunteer Service for Civil Defence provided food for these people. The name "Meals on Wheels" derived from the WVS's related activity of bringing meals to servicemen.



#### WENDELL'S FRIJOLAS NEGROS

- ✓ Dried Black Beans 1 Kilo
- ✓ Vinegar 4 Teaspoons
- ✓ Garlic: 3 cloves
- ✓ Onions: 2 mediums yellow onions diced
- ✓ Olive oil: 3/4 cup
- ✓ Vinegar: 4 Teaspoons
- ✓ SPICES-
- ✓ Guajillo Chiles: 6
- ✓ Arbol Chiles: 3
- ✓ Pulla Chiles: 3
- ✓ Chipotle Chiles: 2
- ✓ Cumin: 5 teaspoons
- ✓ Coriander: 1/2 Teaspoon
- ✓ Cacao: 2 Teaspoons
- ✓ Salt: add to your taste, it will take a lot of salt. The beans are better salty!

All spices should start in their whole form. Toast them in a pan on the stove top. Before they begin to blacken take them off and grind them. A coffee grinder works excellently.

Soak the Black beans in water over night. The Black Beans will expand. Use a container that has plenty of space so the beans can double in size. Fill the container very full of water. This preps the beans for cooking.

When you are ready to cook the Black Beans pour off the remaining water. Put the beans into a deep pot. Fill the pot up with fresh water and bring the Beans to a boil. Once at a boil turn the heat down so the beans simmer. It should take one and a half to two hours for the beans to cook. They are ready when the beans are soft. Test it by the texture, squishing them with a fork. They are ready if the beans easily mash.

When the beans are done cooking pour out the remaining water. Add 4 cups of fresh water. The water level should not be above the beans. Return the Beans back to a burner. Cook on low heat so that the beans are hot, but do not burn. Add the 2 medium onions. Cook for 5 minutes and then add the rest of the ingredients except for the Garlic. Blend the beans. Turn off the heat. Now add the Garlic. Your beans are ready to serve.

Tell me how you die and I will tell you who you are.

SANTA MUERTE is a sacred figure. The precise origins of the worship of Santa Muerte is open to interpretation, but it is most likely a cross between Mesoamerican and Catholic beliefs. Those who worship her revere death personified. From the Mayans and other tribes the Aztecs inherited the gods Mictlantecuhltli and Mictcacihuatl (the lord and lady of Mictlan, the realm of the dead). Most Western Europeans will immediately recognize Santa Muerte as a sort of female Grim Reaper with origins in medieval Catholicism, witnessed in the Danse Macabre. However the cult of the holy death is not accepted by the Catholic Church, and will certainly not be found in Protestant communities. For that reason there is no existing altars in this region where She can be admired.

SYMBOLICALLY Santa Muerte carries a scythe, globe, scale, an owl, lamp and mirrors. The SCYTHE represents the cutting of negative energies or influences. Also, as a harvesting tool, it can symbolize hope and prosperity and the moment of death, when a scythe is said to cut a silver thread. The GLOBE represents Death's dominion, and can be seen as a kind of a tomb to which we all return. The SCALE alludes to equity, justice and impartiality, as well as divine will. An OWL symbolizes her ability to navigate the darkness and her wisdom. The owl is also said to act as a messenger. An old Mexican saying goes, *Cuando el tecolote canta, el indio muere* ("When the owl cries/sings, the Indian dies.") A LAMP symbolizes intelligence and spirit, to light the way through the darkness of ignorance and doubt. A CIRCULAR MIRROR on the right of the Santisima situates "the door to the light," whereas a BLACK MIRROR placed on the left situates "the door to the darkness."



OFFERINGS for the Holy Death can vary. Since this is a relationship outside of cultural convention what you choose to give Her will depend almost solely on a shared feeling fostered by being together. In some cases one makes pacts with the Santisima. She quickly grant what is asked of her, though be warned that She is more jealous than other saints and less forgiving of neglect. Some initial suggestions for offerings include: FLOWERS, when fresh will absorb malign intentions. CANDLES, various colors indicate in which capacity the Santisima is being contacted. CANDY, HONEY, the Santisima has a sweet tooth, but be careful not to give Her candies that melt. TOBACCO, CIGARETTES, MARIJUANA, offer some to Her and take pleasure in smoking some yourself, as you do blow it on Her visage. INCENSE is used to call the spirit. Copal (resin from a tree, similar in property to frankincense) is difficult to locate, but is the closest to Her origins and may be the most familiar. WATER, all that is cared for needs water, fill 3/4 of a clear glass. If the water becomes contaminated it should be dumped out and clean water should be put in its place. BREAD, white bread and rolls, which should be taken away on the third day. RED APPLES to nourish, but if they bruise or rot remove them immediately. CAFE, LIQUOR, mezcail, tequila, whiskey, Mexican beer. When

you have an urge question yourself as to whether the Santisima might also. COPPER/MONEY, left especially when asking for a deed to be done. Never eat or take what has been left on an altar, it has been placed there to serve.

COLORS are important for conveying the intentions of the person who is contacting Santa Muerte. These colors can manifest through colored candles, how the Santisima is adorned, or other accouterments that go with Her. RED stands for passion and for attention and protection of a lover. GREEN can be used to fight against injustice. WHITE for personal protection and cleansing. GOLD is for financial wealth. BROWN is to reach spirits from beyond. BLUE can be used for concentration. PURPLE reverses problematic situations. SEVEN COLORS contain all the properties of the above mentioned. BLACK should only be used for serious requests. It can be used to request or fight against an *enviacion* or "sending," a spirit that has been hired to do harm to a human. With the caveat that when asking for something from the Santisima, in a round about way, one must be willing to pay for it.

SANTA MUERTE WILL BESTOW HER BLESSINGS on those who are faithful regardless of personal characteristics. Those that feel rejected by the Christian Church, or can't meet the standards of Church doctrine, may find solace in Santa Muerte. Followers cite the fact that the traditional saints of the Catholic Church will not hear their prayers from 'dark places', i.e. poverty, crime, border crossing, prostitution, gender fucking, and other un-bourgeois activities.

**NARCO SAINT?** Since President Felipe Calderon took office in 2006, more than 10,000 people have been killed in a war between Mexican troops and the cartels. In 2001, Mexican troops began finding private shrines to Santa Muerte in the mansions of prominent drug lords. Calderon adopted a "holistic approach," attacking not only the cartels, but "narco-culture." In March 2009 in Nuevo Laredo and Tijuana thirty shrines devoted to the Santa Muerte were bulldozed with the army's supervision.

*With the Santa Muerte being death itself you are initiated by being born because life is inseparable from death.*



**THE GAUCHITO GIL** is a legendary character from Argentina. His full name was Antonio Mamerto Gil Núñez and was born in the area of Pay Ubre, nowadays Mercedes, Corrientes, possibly in the 1840s, and died on 8 January 1878.

Antonio Gil was a farmworker and who had a wealthy widow fell in love with him. When her brothers and the head of the police found out about their relationship, he was accused of robbery and tried to kill him. He enlisted in the army to escape from his problems. In the army, he fought against the Paraguayan army and came back to his village as a hero. When he arrived he was forced to return to fight in the Argentine Civil War. But since it was a brother versus brother war "Gauchito" Gil was finished with fighting and deserted. During this time he became an outlaw and acquired a reputation as a Robin Hood figure, for his efforts to protect and help the needy.

In the end the police caught him in the forest. They tortured him and hung him from his feet on a tree. When a policeman was going to kill him, "Gauchito" Gil said to him: "Your son is very ill. If you pray and beg me to save your child, I promise you that he will live. If not, he will die." Then the policeman killed "Gauchito" Gil by cutting his throat. That was January 8, 1878.

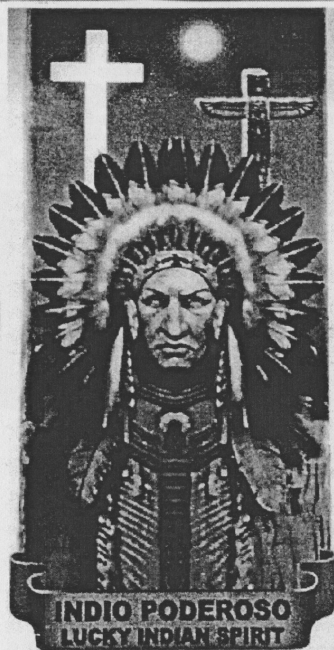
When the policemen came back to his village, the one who had killed "Gauchito" Gil learnt that his child was in fact very ill. Very frightened, the policeman prayed to "Gauchito" Gil for his son. And afterwards, his son got better. "Gauchito" Gil had healed his murderer's son.

**THE THREE CABALLEROS** is a 1944 American animated feature film, produced by Walt Disney and distributed by RKO Radio Pictures. The film premiered in Mexico City on December 21, 1944. The film plots an adventure through parts of Latin America, combining live-action and animation.

The film is plotted as a series of self-contained segments, strung together by the device of Donald Duck opening birthday gifts from his Latin American friends. Several Latin American stars of the period appear, including singers Aurora Miranda (sister of Carmen Miranda) and Dora Luz, as well as dancer Carmen Molina.

**MYSTERY PLAYS** are among the earliest formally developed plays in medieval Europe. Medieval mystery plays focused on the representation of Bible stories in churches as tableaux with accompanying antiphonal song. They developed from the 10th to the 16th century, reaching the height of their popularity in the 15th century before being rendered obsolete by the rise of professional theatre.

**EL-INDIO-PODEROSO ORACION:** Oh great and powerful Spirit of the brave resourceful Indian, I reveal my innermost problems. I invoke your power, end my affliction, break my chains and protect me from my enemies. May your eagle eyes watch over me and see this light that I dedicate to your holy spirit.



**ZORRO** is a fictional character created in 1919 by New York-based pulp writer Johnston McCulley. The character has been featured in numerous books, films, television series, and other media. Zorro (Spanish for "Fox") is the secret identity of Don Diego de la Vega, a nobleman and master living in the Spanish colonial era of California. The character has undergone changes through the years, but the typical image of him is a dashing black-clad masked outlaw who defends the people of the land against tyrannical officials and other villains. Not only is he much too cunning and foxlike for the bumbling authorities to catch, but he delights in publicly humiliating those same foes.

**WILLIAM LAMPORT** (1615-1659) was an Irish Mexican Catholic adventurer who according to at least one historian gained a nickname of El Zorro, the Fox, due to his exploits in Mexico.

**CRIOLLOS** were a social class in the caste system of the overseas colonies established by Spain in the 16th century, especially in Latin America, comprising the locally born people of pure or mostly Spanish ancestry.

**NOCHE CRIOLLA**  
Warm and quiet night in Veracruz  
coos fishermen singing sea.  
Vibration fireflies with their light  
darkness embroidered with sequins  
sequin embroidered darkness.  
Tropical night, languid and sensual  
night collapses on the sand  
while singing the beach his useless trouble.  
Tropical night sky tissue  
You look a shadow of a Creole  
nights of Veracruz, Veracruz nights.



**GRINGO** is a slang Spanish word used in Spanish-speaking countries in Latin America, to denote foreigners, often from the United States. There are several folk etymologies purporting to derive the origin of gringo from word coincidences. One of which is from the tune *Green Grow the Lilacs*, which was sung around campfires by invading Anglo-Americans.



**SAINT PATRICK'S BATTALION** was formed by Jon Riley, with a unit of 175 to several hundred immigrants and expatriates of European descent who deserted to fight with the Mexican Army against the United States. The men came to question why they were fighting against a Catholic country for a Protestant one and combined with resentment over their treatment by their Anglo-Protestant officers deserted to join forces with Mexico.





FIESTA in Spain or Spanish America, is a religious festival; also, any festivity or holiday. From Octavio Paz's *Labyrinth of Solitude*:

The solitary Mexican loves fiestas and public gatherings. Any occasion for getting together will serve, any pretext to stop the flow of time and commemorate men and events with festivals and ceremonies. We are a ritual people, and this characteristic enriches both our imaginations and our sensibilities, which are equally sharp and alert. The art of the fiesta has been debased almost everywhere else, but not in Mexico...

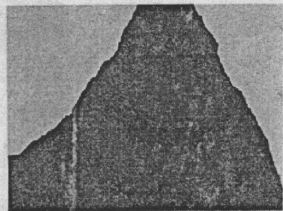
Chaos comes back and license rules. Anything is permitted: the customary hierarchies vanish, along with all social, sex, caste, and trade distinctions. Men disguise themselves as women, gentle-men as slaves, the poor as the rich. The army, the clergy, and the law are ridiculed. Obligatory sacrifice, ritual profanation is committed. Love becomes promiscuity. Sometimes the fiesta becomes a Black Mass...

The cult of life, if it is truly profound and total, is also the cult of death, because the two are inseparable. A civilization that denies death ends by denying life. The perfection of modern crime is not merely a consequence of modern technical progress and the vogue of the murder story: it derives from the contempt for life which is inevitably implicit in any attempt to hide death away and pretend it does not exist...

The typical criminal in the large cities—beyond the specific motives for his crimes—realizes on a small scale what the modern leader realizes on a grand scale. He too experiments, in his own way: he poisons, destroys corpses with acids, dismembers them, converts them into objects...

## Malcolm LOWRY

introduction by Stephen Spender



## Under The VOLCANO



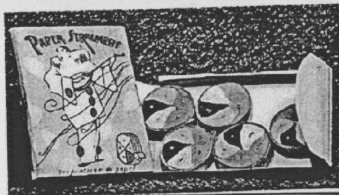
TABLEAU VIVANT means "living picture". The term describes a group of suitably costumed actors or artist's models, carefully posed and often theatrically lit. Throughout the duration of the display, the people shown do not speak or move. The approach thus marries the art forms of the stage with those of painting or photography.

SERPENTINAS DE PAPEL, paper streamers.

CASCARONES in their most common form are empty egg shells that have been washed out, painted on the exterior, filled with confetti and closed again with a small square of tissue paper pasted over the opening. They may sometimes contain small toy prizes or sweets as well. Early variations, connected with the customarily riotous pre-Lenten celebrations, were filled with either perfumed or rank-smelling colored water and sealed with a plug of wax.

Cascarones figure heavily into local fiestas in towns and cities all over Mexico, as fellow revelers enjoy playfully cracking the eggs over one another's heads, unleashing showers of confetti that help heighten the sense of merriment. The practice has long been favored among adolescents who still may be observed engaging in this innocent form of flirtation with members of the opposite sex during Sunday evening paseos around village plazas.

According to some sources, cascarones first came into vogue in the 19th century, when Empress Carlotta (wife of Maximilian I who met his end by a volley of bullets aimed at his face) introduced a popular European courting custom to Mexico.



FRANCISCO IGNACIO MADERO GONZÁLEZ (30 October 1873 – 21 February 1913) was a politician, writer and revolutionary who served as President of Mexico from 1911 to 1913. As a respectable upper-class politician, he supplied a center around which opposition to the dictatorship of Porfirio Díaz could coalesce. However, once Díaz was deposed, Madero proved to be ineffective, and the Mexican Revolution quickly spun out of his control. He was deposed and executed by the Porfirista military and his aides, which he had neglected to replace with revolutionary supporters. His assassination was followed by the most violent period of the revolution in Mexico (1913–1917), lasting until the Constitution of 1917 and revolutionary president Venustiano Carranza achieved some degree of stability. Followers of Madero were known as Maderistas.

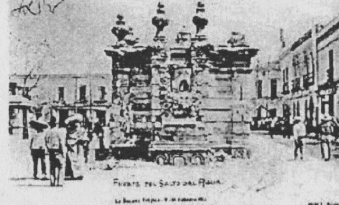
GENERAL TORIBIO ORTEGA RAMÍREZ was a military Mexican who participated in the Mexican Revolution. Opponent of the regime of Porfirio Díaz, was president of the Club Antire of Cuchillo Parado, I support the formula Madero - Vazquez Gomez against Diaz- Corral. It was the first to take up arms against Porfirio Díaz. On November 14th of 1910, leading 70 soldiers, mostly because they were unarmed peasants took Cuchillo Parado. Allied to the leader of the movement Madero in Chihuahua, Abraham Gonzalez, under the direct command of Pascual Orozco, who participated in the battle of Ojinaga and Chihuahua making. He reached the rank of lieutenant colonel. On the signing of the treaty of Ciudad Juárez returned to his hometown and resumed his old business. PASCUAL OROZCO VAZQUEZ (28 January 1882 – 30 August 1915) was a Mexican revolutionary leader who, after the triumph of the Mexican Revolution, rose up against Francisco I. Madero and recognized the coup d'état led by Victoriano Huerta and the government it imposed.

THE TEN TRAGIC DAYS ("La Decena Trágica") was a series of events that took place in Mexico City between February 9 and February 19, 1913, during the Mexican Revolution. They culminated in a coup d'état and the assassination of President Francisco I. Madero and his vice president, José María Pino Suárez.

JOSÉ VICTORIANO HUERTA MÁRQUEZ (22 December 1850 – 13 January 1916) was a Mexican military officer and president of Mexico. Huerta's supporters were known as Huertistas during the Mexican Revolution. Huerta is still vilified by modern-day Mexicans, who generally refer to him as El Chacal ("The Jackal") or El Usurpador ("The Usurper"). VENUSTIANO CARRANZA DE LA GARZA (28 December 1859 – 21 May 1920) was one of the leaders of the Mexican Revolution. He ultimately became President of Mexico following the overthrow of the dictatorial Huerta regime in the summer of 1914, and during his administration the current constitution of Mexico was drafted. He was assassinated near the end of his term of office at the behest of a cabal of army generals resentful at his insistence that his successor be a civilian.



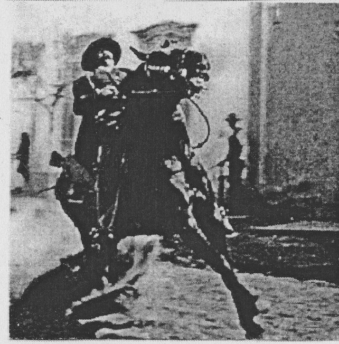
P. OROZCO H.



PUERTO DEL SALTO DEL PUEBLO  
LA BUENA VISTA, 10 DE FEBRERO DE 1910  
LA BUENA VISTA DE LA BUENA VISTA DE LA BUENA VISTA



Venustiano Carranza



GENERAL ÁLVARO OBREGÓN SALIDO (19 February 1880 – 17 July 1928) was the President of Mexico from 1920 to 1924. He was assassinated in 1928, shortly after winning election to another presidential term.

JOSÉ DOROTEO ARANGO ARÁMBULA (5 June 1878 – 20 July 1923) – better known by his pseudonym Francisco Villa or his nickname Pancho Villa – was one of the most prominent Mexican Revolutionary generals.

As commander of the División del Norte (Division of the North), he was the veritable caudillo of the northern Mexican state of Chihuahua which, given its size, mineral wealth, and proximity to the United States of America, provided him with extensive resources. Villa was also provisional Governor of Chihuahua in 1913 and 1914. Although he was prevented from being accepted into the "panteón" of national heroes until some 20 years after his death, today his memory is honored by Mexicans, US citizens, and many people around the world. In addition, numerous streets and neighborhoods in Mexico are named in his honor.

Villa and his supporters seized hacienda land for distribution to peasants and soldiers. He robbed and commandeered trains, and, like the other revolutionary generals, printed fiat money to pay for his cause. Villa's men and supporters became known as Villistas during the revolution from 1910 to roughly 1920.

Villa's dominance in northern Mexico was broken in 1915 through a series of defeats he suffered at Celaya and Agua Prieta at the hands of Álvaro Obregón and Plutarco Elías Calles. After Villa's famous raid on Columbus in 1916, US Army General John J. Pershing tried unsuccessfully to capture Villa in a nine-month pursuit that ended when Pershing was called back as the United States entry into World War I was assured. Villa retired in 1920 and was given a large estate which he turned into a "military colony" for his former soldiers. In 1923, he decided to re-involve himself in Mexican politics and as a result was assassinated, most likely on the orders of Obregón.

THE DIVISIÓN DEL NORTE was an armed faction formed by Madero and initially led by General Jose Gonzales Salas following the call to arms from Francisco Madero at the outbreak of the Mexican Revolution in 1910. After Salas committed suicide following his defeat at the hands of Pascual Orozco at the First Battle of Rellano, the leadership of the division was given to Victoriano Huerta. After Huerta's overthrow in la Decena trágica and the murder of Madero, Pancho Villa assumed the leadership of the division. As a result the Division became closely associated with his name. Villa often led his División del Norte into battle himself.

The División del Norte was in effect a total army rather than a regular division. Villa's troops were assigned military ranks, outfitted with hospital trains and horse ambulances (called Servicio sanitario and said to be the first employed in Mexico), used the railroads built during the Díaz administration to move quickly from one engagement to the other, and unlike some other revolutionary groups, were well equipped with machine guns and even an artillery unit (captured from the Mexican Federal Army and Rurales). Villa attempted to



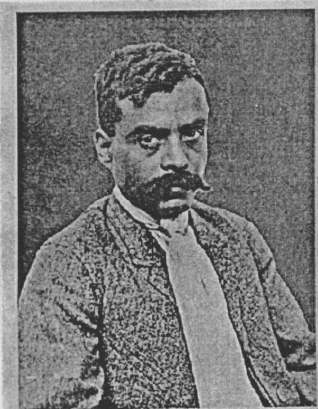
supply a horse to each infantryman, rather than only his cavalry detachments (Los dorados) in order to increase the speed of movement of his army, thus creating an early version of mobile infantry, or a late version of dragoons. Numerous foreign mercenaries served in the Falange extranjero (foreign legion) of the División, including such notables as Ivor Thord-Gray and the son of Giuseppe Garibaldi. The División del Norte at its height numbered some 50,000 men. This was the largest revolutionary force ever amassed in the Americas. Pancho Villa's notoriety no doubt played an important part to recruiting such large numbers of men. Despite having such numerical advantage, the División del Norte was defeated at the Battle of Celaya on April 1915 by forces of Álvaro Obregón. The outcome of the battle came to the favor of Obregón who used defensive tactics from current European battle reports of World War I. The División del Norte with its cavalry charges was no match for well placed barbed wire, trenches, artillery and machine gun nests.

**THE BATTLE OF ZACATECAS**, also known as the Toma de Zacatecas (Taking of Zacatecas), was the bloodiest battle in the campaign to overthrow Mexican President Victoriano Huerta.[1] On June 23, 1914, Pancho Villa's División del Norte (Division of the North) decisively defeated the troops of General Luis Medina Barrón defending the town of Zacatecas. The great victory demoralized Huerta's supporters, leading to his resignation on July 15.

**THE BATTLE OF CELAYA**, which occurred near Celaya, Guanajuato on 13 April 1915, was a battle of the Mexican Revolution. The Conventionist forces under Pancho Villa were badly defeated by forces under the command of Álvaro Obregón, who supported the presidency of Venustiano Carranza. Villa lost around 4,000 men killed in frontal attacks. He also lost 1,000 horses, 5,000 rifles, and 32 cannons. Approximately 6,000 of his men were taken prisoner. Of those captured, 120 of Villa's officers were executed.

**EMILIANO ZAPATA SALAZAR** (August 8, 1879 – April 10, 1919) was a leading figure in the Mexican Revolution, which broke out in 1910, and which was initially directed against the president Porfirio Díaz. He formed and commanded an important revolutionary force, the Liberation Army of the South, during the Mexican Revolution. Followers of Zapata were known as Zapatistas.

**THE PLAN OF AYALA** (Spanish: Plan de Ayala) was a document drafted by revolutionary leader Emiliano Zapata during the Mexican Revolution. In it, Zapata denounced President Francisco I. Madero for his perceived betrayal of the revolutionary ideals, embodied in Madero's Plan de San Luis, and set out his vision of land reform. The Plan was first proclaimed on November 25, 1911 in the town of Ayala, Morelos, and was later amended on June 19, 1914.



**PLAN DE AYALA**

1911

**THE LIBERATION ARMY OF THE SOUTH** (Spanish: Ejército Libertador del Sur, occasionally abbreviated to ELS) was an armed group formed and led by Emiliano Zapata that took part in the Mexican Revolution. The force was commonly known as the Zapatistas.

Zapata's army was unique in that he allowed women to join the ranks and serve as combatants. Although other revolutionary armies had many women followers, in general they did not fight (although there were exceptions). Only in Zapata's army were there large numbers of women combatants: some were even officers. Some modern Mexican feminists point to the historical importance of these "soldaderas" as a milestone in women's rights.

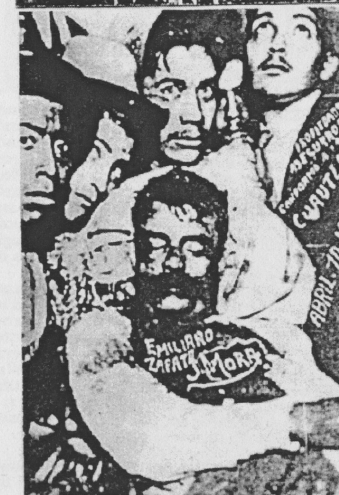
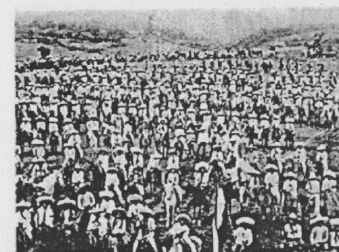
**SOLDADERAS** were female soldiers who went into combat alongside men during the Mexican Revolution, which initially broke out in opposition to the conservative Díaz regime. The term comes from the Spanish word soldada which denotes a payment made to the person who provided for a soldier's well being. The majority of these women led ordinary lives, but took up arms during the war to fight for freedom.

**THE DEATH OF ZAPATA** In early 1916, Carranza sent Pablo González, his most ruthless general, to track down and stamp out Zapata once and for all. González employed a no-tolerance, scorched earth policy: he destroyed villages, executing all those he suspected of supporting Zapata. Although Zapata was able to drive the federales out for a while in 1917-8, they returned to continue the fight. After gaining success against Zapata, Carranza then told González to kill Zapata by any means necessary.

In 1919, Zapata became the victim to a carefully staged ambush by Gen. Pablo González and his lieutenant, Col. Jesús Guajardo. González proposed Guajardo feign a defection to Zapata's forces. Guajardo agreed, and to make the defection appear sincere, Pablo arranged for Guajardo to attack a Federal column, killing 57 soldiers. Zapata subsequently agreed to receive a messenger from Guajardo, to arrange a meeting to speak about Guajardo's defection.

On April 10, 1919, Guajardo invited Zapata to a meeting, intimating that he intended to defect to the revolutionaries. However, when Zapata arrived at the Hacienda de San Juan, in Chinameca, Ayala municipality, Guajardo's men riddled him with bullets. They then took his body to Cuautla to claim the bounty, where they are reputed to have been given only half of what was promised.

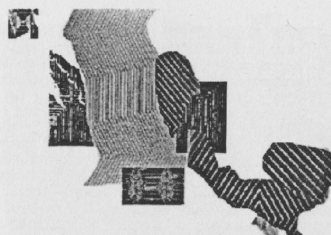
**VIVA VILLA!** (1934) In this fictionalized biography, young Pancho Villa takes to the hills after killing an overseer in revenge for his father's death. In 1910, he befriends American reporter Johnny Sykes. Then a meeting with visionary Francisco Madero transforms Villa from an avenging bandit to a revolutionary general. To the tune of 'La Cucaracha', his armies sweep Mexico. After victory, Villa's bandit-like disregard for human life forces Madero to exile him. But Madero's fall brings Villa back to raise the people against a new tyrant.





**CORRIDO** is a popular narrative song and poetry form, a ballad. The word comes from *correr*, the Spanish verb meaning to run, and indicates that there is to be a running narrative. The use is limited—not all tales are called corridos—and usually love stories are not included. New stories with embellishments are the most customary. These range from classical news items, which become virtual sagas through retelling, and may deal with news of deeds of old, to the very latest newspaper item. Until the arrival and success of electronic mass-media (mid-20th century), the corrido served in Mexico as the main informational and educational outlet, due to its apparent linguistic and musical simplicity, appropriate for oral transmission. Beginning with the Mexican War of Independence (1810–1821) and culminating during the Mexican Revolution (1910–1921), the genre flourished and acquired its "epic" tones, along with the three-step narrative structure.

**NARCOCORRIDO** is a type of Mexican music and song tradition which evolved out of the norteño folk corrido tradition. It uses a danceable, accordion-based polka as a rhythmic base. The first corridos that focus on drug smugglers—the narco comes from "narcotics"—have been dated to the 1930s. Narcocorrido lyrics refer to particular events and include real dates and places. The lyrics tend to speak approvingly of illegal criminal activities such as murder, torture, racketeering, extortion, drug smuggling, illegal immigration, and sometimes political protest due to government corruption.



Map of Mexican drug cartels based on a May 2010 Stratfor report.

- Tijuana Cartel
- Beltrán Leyva Cartel
- Sinaloa Cartel
- La Familia Michoacana
- Gulf Cartel
- Los Zetas



#### THE FOX AND THE CAT by Jacob and Wilhelm Grimm

It happened that the cat met Mr. Fox in the woods. She thought, "He is intelligent and well experienced, and is highly regarded in the world," so she spoke to him in a friendly manner, "Good-day, my dear Mr. Fox. How is it going? How are you? How are you getting by in these hard times?"

The fox, filled with arrogance, examined the cat from head to feet, and for a long time did not know whether he should give an answer. At last he said, "Oh, you poor beard-licker, you speckled fool, you hungry mouse hunter, what are you thinking? Have you the nerve to ask how I am doing? What do you know? How many tricks do you understand?"

"I understand only one," answered the cat, modestly.

"What kind of a trick is it?" asked the fox.

"When the dogs are chasing me, I can jump into a tree and save myself."

"Is that all?" said the fox. "I am master of a hundred tricks, and in addition to that I have a sackful of cunning. I feel sorry for you. Come with me, and I will teach you how one escapes from the dogs."

Just then a hunter came by with four dogs. The cat jumped nimbly up a tree, and sat down at its top, where the branches and foliage completely hid her.

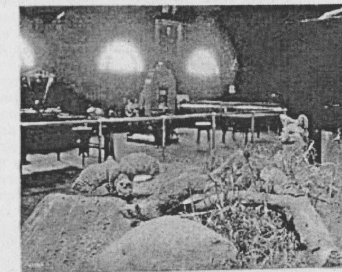
"Untie your sack, Mr. Fox, untie your sack," the cat shouted to him, but the dogs had already seized him, and were holding him fast.

"Oh, Mr. Fox," shouted the cat. "You and your hundred tricks are left in the lurch. If you had been able to climb like I can, you would not have lost your life."

**PROTESTANTISM** has been defined as "any of several church denominations denying the universal authority of the Pope and affirming the Reformation principles of justification by faith alone, the priesthood of all believers, and the primacy of the Bible as the only source of revealed truth" and, more broadly, to mean Christianity outside "of a Catholic or Eastern church".

Do you know what a *serape* is? A *serape* is the striped blanket that the Mexican indio, the Mexican charro—every Mexican wears. And the *serape* could be the symbol of Mexico. So striped and violently contrasting are the cultures in Mexico running to each other and at the same time being centuries away. No plot, no whole story could run through this *serape* without being false or artificial.

**¡QUE VIVA MÉXICO!** (Да здравствует Мексика!) is a film project begun in 1930 by the Russian avant-garde director Sergei Eisenstein (1898–1948). It would have been an episodic portrayal of Mexican culture and politics from pre-Conquest civilization to the Mexican revolution. Production was beset by difficulties and was eventually abandoned. Jay Leyda and Zina Voynow call it his "greatest film plan and his greatest personal tragedy".





On the CONJURO from Serge Gruzinski's *The Conquest of Mexico: Westernization of Indian Societies from the 16th to the 18th Century*.

Through invocation, idolatry thus favored the omnipresent time of the gods at the expense of human time. It made itself at home there. Rather than passively waiting for the forces to arrive, it snatched them up at the source. By mentioning the mythical name of a thing, idolatry brought about its irruption in the present and in daily life. Thus it broke away from the compartmentalization of time and did away with the complex calculations that made possible picking out the moment when a force, good or bad, surfaced on the earth. Idolatry in a way short-circuited the usual cycles in a concern with immediate efficacy and economy of means. We understand that it was able not only to foresee, but also to affect the future, in deciphering the *tetzahuitl* (omen), 'the miracle, the augury', this latent extrahuman force to come and yet already present, ready to manifest itself and meanwhile already active, even if its effect was only perceived later. Idolatry discovered the emergence of what was already there, for it did not deploy itself in our linear temporality.

But the significance of idolatry did not stop there. At the same time as it propelled the conjuro into the time of the gods, it effected a complete transmutation of space. Or rather it deployed space as it was for the Indians: a double space that the conjuros ordered according to a vertical axis and a horizontal plan. The vertical axis joined two poles. In Tōpan, in Mictlan, 'the Above and the Below', or if we prefer 'the Domain of the Heights, the Land of the Dead'. To know was precisely to know and master 'the Above and the Below'. This axis was in turn subdivided into a series of planes: the 'Nine Beyond', where Tezcatlipoca came from; the 'Nine Lands of the Dead', where he sent his victims. It was on this vertical axis that the essential transmutations appeared, the transformations of state, the passage from waking to sleep, from life to death, from sensitivity to insensitivity, from consciousness to drunkenness, from illusion to experience or from experience to illusion. The axis was the site of the beginning and the end of things, it was the ascending and descending passage that the divine influences borrowed, the fire of fate, the cycles of time. Finally, it was a space covered instantaneously, indifferently and in all directions by the conjuro, 'not tomorrow nor the day after but immediately'...

The conjuros offered only fragments, quotes, allusions. Fragments, not only because the conjuro rescued shattered learning, but especially because outside the context of its use, apart from the action that it exercised on the reality that it called up, it did not exist. The conjuro was only produced in an isolated way and to essentially pragmatic ends. In other words, the conjuro was more a power over beings and things than a knowledge; it was more a praxis, a making of connections, than an intellectual speculation...

From Bill Heidrick's *Introduction to the Gates and Names of Power*: In most magical rituals, mysterious names and words play an important part. These are the words and names of power, the Gates of Power. Often these names are familiar, and possess dictionary definitions. Sometimes these names are unknown and barbarous. Even if the formal, grammatical meaning of a word or name is unknown, it is possible to associate a meaning by the special techniques of the Qabalah. It is necessary to obtain a meaning for each word used in a magical ritual, if that ritual is to achieve its purpose. There is an effect to be obtained by speaking meaningless words, but that effect falls far short of the aim of ritual in all but the most simple of intoxicating ritual. The so-called "speaking in tongues" is a babbling of nonsense sounds that has an intoxicating effect on the listeners. Unless some control is present, that intoxication will be wasted or misdirected. "Speaking in tongues" is used all over the world for its dramatic and divinatory qualities. The Ritual Magician seems to "speak in tongues", but he has a specific meaning and intention behind every word he utters --- even behind every sound and motion that he makes in ritual. The intoxicating effect on others may be the same for magical ritual and for glossolalia, but that intoxication is directed in the former and accidental in the latter. For the Magician, nothing is accidental, especially in ritual. The fully developed Magician is trained to understand that everything that happens about him is a particular communication between himself and the universe. The training of the Magician is largely comprised in the building up of a magical vocabulary, language, and alphabet by which the universe may communicate with him through any of its forms and forces. When the Magician uses this magical communication to inform the universe of his intentions, he is working practical magick and casting spells. When the Magician uses this magical communication to learn from the universe, he is meditating. The many lists of "Magical Correspondences" aid in the building of a magical language, but such correspondences are no more than language than a printed word is the thing it represents. Perhaps the closest approach to an accurate description of a magical language is this: A magical language is a swiftness and an orderliness of thought that relates and transforms any thought or perception to and into any other thought and perception. The possessor of such a "language" is one who sees all things in all things.

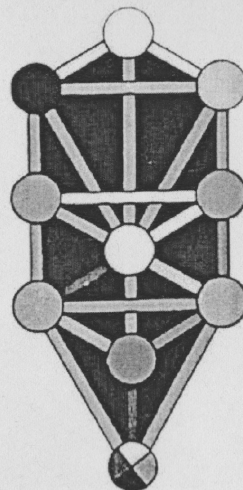
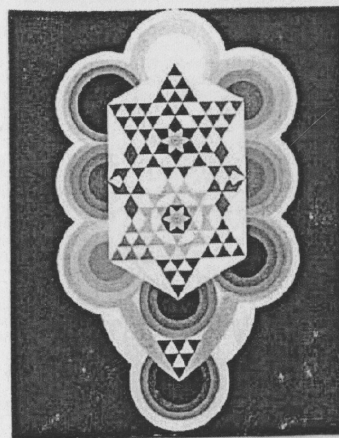
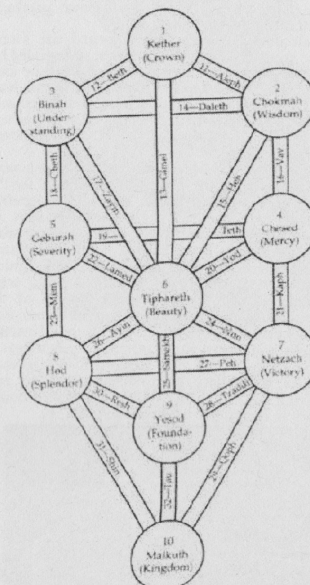


Plate 1. The Mountain Mandala.

THE TREE OF LIFE, or Etz haChayim (עץ החיים) is a diagrammatic representation of the process by which the Universe came into being.



TLALOC was an important deity in Aztec religion, a god of rain, fertility, and water. Rich offerings were regularly placed before him, such as jade, shells, sand, and four pitchers containing water.

Children were beautifully adorned on litters strewn with flowers and feathers; surrounded by dancers, they were transported to a shrine and their hearts pulled out by priests. If, on the way to the shrine, these children cried their tears were viewed as signs of imminent and abundant rains. Every Atlcahualo festival, seven children were sacrificed.

At the household level some individuals would pledge to make the 'Little Moulded Ones' for the festival, in honor of Tlaloc. They took amaranth dough and formed it into the shapes of mountains, with teeth of gourd(pumpkin) seeds and eyes of fat black beans. Then throughout the night before their festival the little figures, propped up for their victims' vigil, were celebrated and feasted in the houses of the devotees; men sang for them, and drums and flutes played. At dawn the priests took weaving sticks and thrust them into the figure's hearts, and then 'twisted their heads off, wrung their necks', giving the hearts to the householders, and taking the remaining fragments of seed-dough back to the priests' houses to be eaten.



HUITZILOPOCHTLI, Hummingbird of the South, (or Hummingbird of the Left), was the chief god of the Aztecs and was called their god of war. Huitzilopochtli used the sun's rays to destroy his siblings, the moon and stars. So as the battles of day and night continue, his victories over darkness continue with each new sunrise. However, to keep this warring god appeased, one has to continually feed his appetite.

"Our god need not depend on an affront to go to war rather let a convenient market be sought where our god may go with his army to buy victims and people to eat as if he were to go to a nearby place to buy tortillas whenever he wishes or feels like it our god will feed himself with them as though he were eating warm tortillas, soft and tasty, straight out of the oven and this war should be of such a nature that we do not endeavor to destroy others totally. War must always continue so that each time whenever we wish and our god wishes to eat and feast we may go there as one who goes to market to buy something to eat and organize to obtain victims to offer our god."

In the Teocalli of Tenochtitlan one half was dedicated to Huitzilopochtli, the other half to Tlaloc.



MOLOCH is the name of an ancient Ammonite god. Worshipped by the Phoenicians and Canaanites, parents sacrificed their children to gain the favor of Moloch. Plutarch wrote in *De Superstitiones* 171: "... the whole area before the statue was filled with a loud noise of flutes and drums so that the cries of wailing should not reach the ears of the people."

THAMIEL is the division of that which is perfect only in unity. By adding an Aleph(x) it becomes possible to stage the "Duality of God."

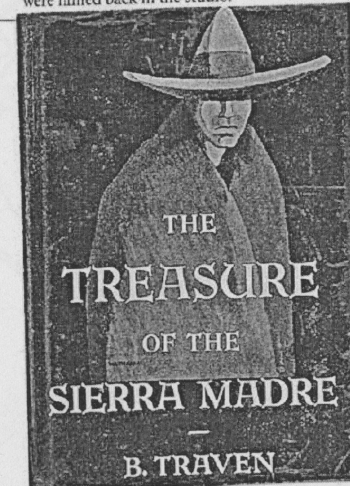
RAIN DANCE, in the Acatlan region there is a festival where two people box to bleed for Tlaloc. During the duel for not only do you see the jaguar-style masks, but you'll also see masks with goggle eyes. Goggle eyes (along with the jaguar) are one of the signature visual characteristics of Tlaloc. If you look closely, you will notice that some of the goggle eyes are mirrored. An interviewed combatant stated "the significance of the mirrors is that you see your own face in the eyes of your opponent."

*The biography of a creative man is completely unimportant.*

B. TRAVEN (February 23, 1882 - March 26, 1969) is the author of twelve novels, one book of reportage and several short stories, in which the sensational and adventure subjects combine with a critical attitude towards capitalism, betraying the socialist and even anarchist sympathies of the writer. B. Traven's best known works include the novels *The Death Ship* from 1926 and *The Treasure of the Sierra Madre* from 1927, and the *Jungle Novels* aka *Caoba Cyclus*, a group of six novel published in the years 1930-1939, set among Mexican Indians just before and during the Mexican Revolution. Traven lived much of his life in Mexico, where the majority of his fiction is also set. There have been many hypotheses on the true identity of B. Traven, but most agree that Traven was Ret Marut.

THE TREASURE OF THE SIERRA MADRE is a 1948 American film written and directed by John Huston. Two penniless Americans Fred C. Dobbs (Humphrey Bogart) and Bob Curtin (Tim Holt) during the 1920s in Mexico join with an old-timer, Howard (Walter Huston, the director's father), to prospect for gold.

*The Treasure of the Sierra Madre* was one of the first Hollywood films to be filmed almost entirely on location outside the United States (in the state of Durango and street scenes in Tampico, Mexico), although the night scenes were filmed back in the studio.



BAVARIAN SOVIET REPUBLIC (*Bayerische Räterepublik*) was, as part of the German Revolution of 1918-1919, the short-lived attempt to establish a socialist state in the form of a democratic workers' council republic in the Free State of Bavaria. It sought independence from the also recently proclaimed Weimar Republic. Its capital was Munich.



BA'AL ZƏBUB, the lord of flies, derived from Siriac words meaning calumny, IE falsely misrepresenting words or actions of another in a calculated way as to alter their reputation. He is with those who go forth into the Place Empty of God.

TARAHUMARA are a people of northwestern Mexico. Originally inhabiting the state of Chihuahua, they retreated to the high sierras and Copper Canyon in the Sierra Madre on the arrival of Spanish explorers in the 16th century. Antonin Artaud visited and afterward had this to say, *Faced with a nation which makes its horses, its cattle, and its donkeys eat its last remaining tons of real morphine so as to replace it with tons of ersatz smoke. I prefer a nation which eats its madness right out of the ground whence it springs up. I am speaking of the Tarahumaras who eat Peyotl right from the soil as it begins to grow, and who kill the sun to install the kingdom of black night, and who smash the cross so that the voids of space can never more meet and cross.*

RET MARUT was a German stage actor and anarchist, who left Europe for Mexico around 1924 after becoming a fugitive wanted for his participation in the Bavarian Soviet Republic. He and his partner Irene Mermet published the anti-war anarchist magazine "Der Zeigebrenner" (The Brickmaker or Brickburner) throughout the 1st World war - and continued post-war.





AMBROSE BIERCE (born June 24, 1842; died sometime after December 26, 1913) was an American editorialist, journalist, short story writer, fabulist, and satirist. His vehemence as a critic, his motto "Nothing matters" and the sardonic view of human nature that informed his work all earned him the nickname "Bitter Bierce".

In 1913, Bierce traveled to Mexico to gain firsthand experience of the Mexican Revolution. While traveling with rebel troops, he disappeared without a trace. His last letter, to his niece:

Dear Lora,

I go away tomorrow for a long time, so this is only to say good-bye. I think there is nothing else worth saying; therefore you will naturally expect a long letter. What an intolerable world this would be if we said nothing but what is worth saying! And did nothing foolish -- like going into Mexico and South America.

I'm hoping that you will go to the mine soon. You must hunger and thirst for the mountains... So do I. Civilization be damned! -- It is the mountains and the desert for me.

Good-by -- if you hear of my being stood up against a Mexican stone wall and shot to rags please know that I think that a pretty good way to depart his life. It beats old age, disease, or falling down the cellar stairs. To be a Gringo in Mexico -- ah, that is euthanasia!

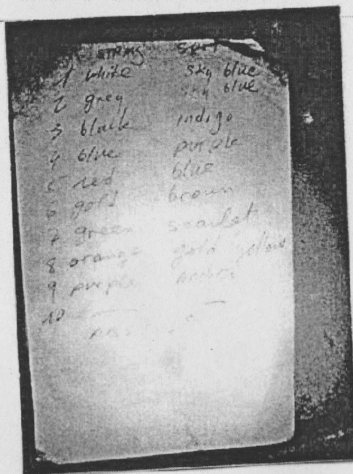
With love, affectionately yours,

Ambrose

SATHARIEL conceals the nature of The Perfect.

LUCIFUGE ROFOCALE The name Lucifuge comes from two Latin words; lux (light; genitive lucis), and fugio (to flee), which means "[he who] flees the light." Focalor is an anagram for "Rofocal."

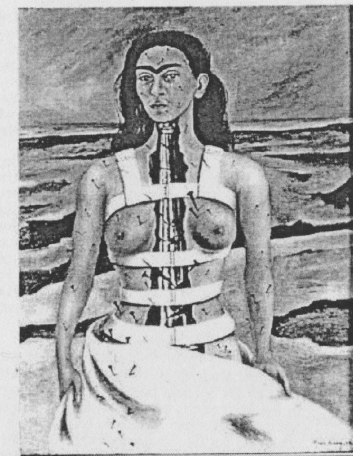
DUKE FOCALOR has power over wind. Having hoped to return to heaven after one thousand years, he has been deceived.



THE BROKEN COLUMN(Die Zerbrechenden) was painted shortly after Frida Kahlo underwent spinal surgery. She depicts herself bound and constrained by a cage-like body brace. A cavern of missing flesh violates the integrity of her body, exposing a broken column in place of her spine. The column appears to be on the verge of collapsing into rubble. Metal nails pierce Kahlo's face, breasts, arms, and torso, as well as her upper thigh, hidden behind a swath of cloth. Tears stream down her face. Set in an open landscape, the artist-sitter is exposed in more ways than one.

FRIDA KAHLO (July 6, 1907 - July 13, 1954) was a Mexican painter, born in Coyoacán, and is perhaps best known for her self-portraits.

GHA AGSHEBLAH devourers who seek to waste the substance and thought of creation. Recognizable in misguided and imbalanced love which exhausts and ultimately suffocates its object with its borderless benevolence and tenderness.



ASMODEA name given to a fresco painting likely completed between 1820-1823 by the Spanish artist Francisco Goya. It shows two flying figures hovering over a landscape dominated by a large tabled mountain. Asmodea is one of Goya's 14 "Black Paintings" - his last major series - which he painted at the end of his life directly onto the walls of his house, the Quinta del Sordo, outside Madrid.

Two figures, one male and one female, are shown airborne, hovering above a broad landscape. Both seem fearful, she covers the lower half of her face with her robe, his face is deeply disturbed. They are each looking in opposite directions, while he points to a town on top of a mountain on the right of the canvas. In the foreground, a row of French soldiers, resembling those from Goya's 1814 *The Third of May 1808*, take aim at a group of people passing in the lower distance.

**THE THIRD OF MAY 1808** (*El tres de mayo de 1808 en Madrid*) is a painting completed in 1814 by the Spanish painter Francisco Goya. Set in the early hours of the morning following the Spanish uprising against Napoleon's rule, centering on two masses of men: one a rigidly poised firing squad, the other a disorganized group of captives held at gun point.

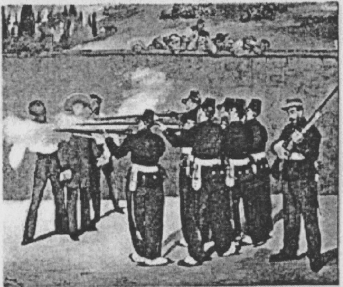
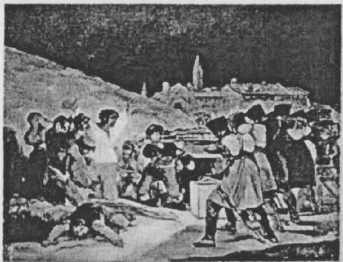
**THE EXECUTION OF EMPEROR MAXIMILIAN** The is a 1868-69 painting by Édouard Manet depicting the execution by firing squad of Emperor Maximilian I of the short-lived Second Mexican Empire. Its composition and subject matter are heavily influenced by Goya's *The Third of May 1808*.

When Maximilian was executed by a firing squad he gave his executioners a portion of gold not to shoot him in the head so that his mother could see his face. His last words were, "I forgive everyone, and I ask everyone to forgive me. May my blood which is about to be shed, be for the good of the country. Viva Mexico, viva la independencia!" Despite having taken the money, the Juarista firing squad shot him in the face.

**POPOCATÉPETL AND IZTACCIHUATL** refers to the origins of the volcanoes Popocatepetl ("the Smoking Mountain") and Iztaccihuatl ("white woman" in Nahuatl, sometimes called the *Mujer Dormida* "sleeping woman" in Spanish) which overlook the Valley of Mexico.

Iztaccihuatl's father sent Popocatepetl to war in Oaxaca, promising him his daughter as his wife if he returned (which Iztaccihuatl's father presumed he would not). Iztaccihuatl's father told her that her lover had fallen in battle and she died of grief. When Popocatepetl returned, and discovered the death of his lover, he committed suicide by plunging a dagger through his heart. God covered them with snow and changed them into mountains. Iztaccihuatl's mountain was called "La Mujer Dormida, because it bears a resemblance to a woman sleeping on her back. Popocatepetl became the volcano Popocatepetl, raining fire on Earth in blind rage at the loss of his beloved.

ASMODEUS meaning adorned with fire, composed of those who burn to do destruction --- even on themselves.

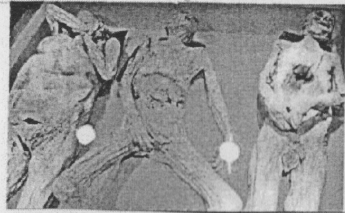


**MUMMIES OF GUANAJUATO** are a number of naturally mummified bodies buried during a cholera outbreak around Guanajuato, Mexico in 1833. The mummies were dug up between 1865 and 1958, when a new tax was enacted: If the relatives don't not pay, a corpse would lose his right to remain buried. The exhumed bodies were then stored in a building. Cemetery workers began a small business by charging tourists a few pesos to enter.

Many of the bodies were buried immediately to control the spread of the disease; in some cases, the dying were buried alive by accident. As a result, some of the mummies have horrific expressions attesting to their death in the tombs, though most expressions became fixed postmortem.

**THE NEXT IN LINE** by Ray Bradbury is about a visit to the see the mummies:

...Eighty-one, eighty-two, eighty-three. Jaws down, tongues out like jeering children, eyes pale brown-irised in upclenched sockets. Hairs, waxed and prickled by sunlight, each sharp as quills embedded on the lips, the cheeks, the eyelids, the brows. Little beards on chins and bosoms and loins. Flesh like drumheads and manuscripts and crisp bread dough. The women, huge ill-shaped tallow things, death-melted. The insane hair of them, like nests made and unmade and remade. Teeth, each single, each fine, each perfect, in jaw. Eighty-six, eighty-seven, eighty-eight. A rushing of Marie's eyes. Down the corridor, flicking. Counting, rushing, never stopping. On! Quick! Ninety-one, ninety-two, ninety-three! Here was a man, his stomach open, like a tree hollow where you dropped your child love letters when you were eleven! Her eyes entered the hole in the space under his ribs. She peeked in. He looked like an Erector set inside. The spine, the pelvic plates. The rest was tendon, parchment, bone, eye, bearded jaw, ear, stupefied nostril. And this ragged eaten cincture in his navel into which a pudding might be spooned. Ninety-seven, ninety-eight! Names, places, dates, things!



**TOGARIRIM**, is removed from the sphere of the vitalizing sun, held with the dead bodies. Great black giants that are always working against each other, building ugliness and groaning. Forced into this confined place by accumulating excessive surroundings, there has become no room to breathe.

**JORGE NEGRETE** (November 30, 1911 - December 5, 1953) is considered one of the most popular Mexican singers and actors of all time. Negrete was born in Guanajuato where he was raised. He graduated with the rank of sub-lieutenant from El Colegio Militar, Mexico's military academy.



**GUEDEH/SAINT GERARD** (April 6, 1726 - October 16, 1755) is a saint whose intercession is requested for children and unborn children. Otherwise he is the baron of the cemetery.





TLAZOLTEOTL is a goddess of purification and filth, and a patroness of adulterers. Her name is derived from the Nahuatl word for garbage, *tlazolli*, literally "old, dirty, deteriorated, worn-out thing." However, she was a purification goddess as well, who forgave the sins and disease of those caused by misdeeds, particularly sexual misdeeds. As such the old or terminally ill would seek Her for absolution, but only once in a lifetime. Her clergy would not only hear confessions and grant absolution but would also find those, especially adulterers, who did not confess and bring them to public punishment. Tlazolteotl's most distinctive feature is the black on Her mouth and chin. The black around Her mouth is linked with Her role as an "eater of sins," as the "eater of filth," but here the sin and filth are transformed into symbols of the dark erotic genesis of life.

HARAB SERAPEL is opposite of the openness of natural love, it is the fouled substance of God, the excrement.

TUBAL CAIN is a descendent of Cain, according to Genesis, IV, 22: "And Zillah, she also bore Tubal-cain, the forger of every cutting instrument of brass and iron; and the sister of Tubal-cain was Naamah." According to one legend, Tubal Cain made love to his sister Naamah and the demon Asmodeus resulted from the union. Tubal Cain was the first maker of weapons according to the Old Testament.

TARASCANS are an indigenous people centered in Michoacán. They were never conquered by the Aztec Empire, despite several attempts by the Mexica to do so, including a fierce war in 1479. This was probably due to the Tarascan's knowledge of metal working, which was superior to that of the Mexica; in particular their copper-smithing. Even though they were enemies with the Mexica, the Mexica still traded with them, mainly for axes.

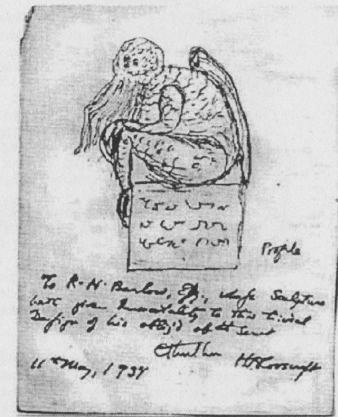


R. H. BARLOW (May 18, 1918 - January 1 or 2, 1951) was an American author, avant-garde poet, anthropologist and historian of early Mexico, and expert in the Nahuatl language. Barlow had been a friend of writers H. P. Lovecraft since he was 13. He collaborated with Lovecraft on six stories, and Lovecraft made several extended visits to the young Barlow at his home in De Land, Florida. Barlow aided significantly in the preservation of Lovecraft's manuscripts by typing texts in exchange for autograph manuscripts.

Barlow moved permanently to Mexico around 1943, where he taught at several colleges, and in 1948 became chairman of the anthropology department at Mexico City College and a distinguished anthropologist of Indian culture. In 1950 he published *Mexihkalli itonalama*, a Nahuatl-language newspaper. His work in Meso-American anthropology is of pioneering significance.

Barlow had written as early as 1944 that he had "a subtle feeling that my curious and uneasy life is not destined to prolong itself." He committed suicide on the first or second of January, 1951. William S. Burroughs, then a student of Barlow's, briefly described his death in a letter to Allen Ginsberg, dated January 11: "A queer Professor from K.C., Mo., head of the Anthropology dept... knocked himself off a few days ago with overdose of goof balls. Vomit all over the bed. I can't see this suicide kick."

ADRAMMELECH this name is found in Second Kings: XVII, 29-31: "Howbeit every nation made gods of their own, and put them in the houses of the high places which the Samaritans had made, every nation in their cities wherein they dwelt. And the men of Babylon made Succoth-benoth, and the men of Cuth made Nergal, and the men of Hamath made Ashima, and the Avvites made Nibhaz and Tartak, and the Sepharvites burnt their children in the fire to Adrammelech and Anammelech, the gods of Sepharvaim." In Lovecraft's mind Cuth became "Cthulhu."



Cthulhu a cosmic entity who was first written about in the "The Call of Cthulhu", published in the pulp magazine *Weird Tales* in 1928. The author was H. P. Lovecraft.

The creature is a malevolent entity trapped in an underwater city in the South Pacific called R'lyeh. Described as being "...an octopus, a dragon, and a human caricature.... A pulpy, tentacled head surmounted a grotesque scaly body with rudimentary wings", the imprisoned Cthulhu is apparently the source of constant anxiety for mankind at a subconscious level, and also the subject of worship by a number of religions (located in New Zealand, Greenland, Louisiana, and the Chinese mountains). That, while currently trapped, Cthulhu will eventually return, with worshipers often repeating the phrase *Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn*: "In his house at R'lyeh, dead Cthulhu waits dreaming."

LA LLORONA ("The Weeping Woman") a legend in Mexico. A beautiful woman by the name of Maria kills her children by drowning them in order to be with the man that she loves. When the man rejects her, she kills herself. Challenged at the gates of heaven as to the whereabouts of her children, she is not permitted to enter the afterlife until she has found them. Maria is forced to wander the Earth for all eternity, searching in vain for her drowned offspring, with her constant weeping giving her the name "La Llorona".

La Llorona kidnaps wandering children, or children who disobey their parents. People who claim to see her say she comes out at night or in the late evenings from rivers or oceans in Mexico. Some believe that those who hear the wails of La Llorona are marked for death. She is said to cry "Ay, mis hijos! Ay, mis hijos!" ("Oh, my children!").

LILITH was the sexual partner of Adam before the creation of Eve. when Eve came into the world, Lilith was shut up beneath the sea. After Adam and Eve were driven from the garden of Eden, Lilith was released from her imprisonment. She wanders about the world, ever trying to destroy the children of her rival, Eve.

The name Lilith is found in the Old Testament, but is usually translated as "night-monster" or "screech owl". Isaiah: XXXIV, 13-14: "And thorns shall come up in her palaces, nettles and thistles in the fortresses thereof; And it shall be a habitation of wild-dogs, an enclosure for ostriches. And the wild-cats shall meet with the jackals, and the satyr shall cry to his fellow; Yea, the night-monster (Lilith) shall repose there and shall find her a place of rest."



TEZCATZONCATL was one of the chief gods of the native inebriating liquor, the pulque. Its effects were recognized as most disastrous, as is seen from his other names, Tequechmecaniani, "he who hangs people," and Teatlahuiani, "he who drowns people." Sahagun remarks, "They always regarded the pulque as a bad and dangerous article." The word Totochtli, plural of tochtli, rabbit, was applied to drunkards, and also to some of the deities of special forms of drunkenness.

#### HYMN TO TEZCATZONCATL TOTOCHTIN

1. Alas! alas! alas! alas! alas!
2. In the home of our ancestors this creature was a fearful thing.
3. In the temple of Tezcatzoncatl he aids those who cry to him, he gives them to drink; the god gives to drink to those who cry to him.
4. In the temple by the water-reeds the god aids those who call upon him, he gives them to drink; the god aids those who cry unto him.

EL TEPOZTECO is a small temple to the Aztec god Tepoztecatl, a god of the alcoholic pulque beverage.

MEZCAL is a distilled alcoholic beverage made from the maguey plant (a form of agave) native to Mexico. The word mezcal comes from Nahuatl *metl* and *ixcalli* which mean 'oven cooked agave.'

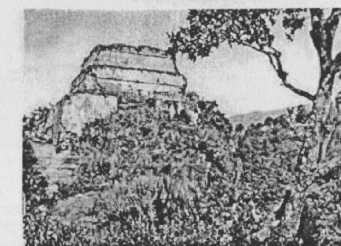
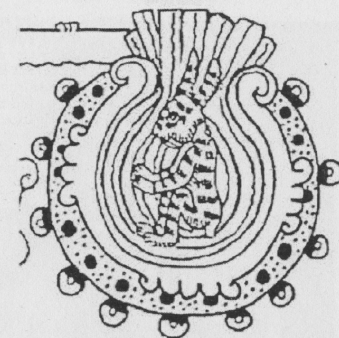
TEQUILA is a distilled beverage made from the blue agave plant, primarily in the area surrounding the city of Tequila, 65 kilometers northwest of Guadalajara, and in the highlands (Los Altos) of the western Mexican state of Jalisco.

The CENTZON TOTOCHTIN ("400 rabbits") are a group of deities who meet for frequent parties; they are divine rabbits, and the gods of drunkenness.

TAV (ת) is the last letter of the Hebrew word emet, which means truth. The midrash explains that emet is made up of the first, middle, and last letters of the Hebrew alphabet (Aleph, Mem, and Tav: נמא), and by this it is the summary of everything in everything, i.e. the furthest development in the physical world. Its numerical value is 400. The image of the letter Tav is a cross mark. The cross is a very ancient symbol, its most basic meaning is that of the division of the universe into four directions, by this it encloses the universe in its entirety.

MALKUTH ("kingdom"; מלכות) is the tenth of the sephirot in the Kabbalistic Tree of Life. It sits at the bottom of the Tree, below Yesod. This sephirah has as a symbol the Bride which relates to the sphere of Tipheret, symbolized by the Bridegroom.

Unlike the other nine sephirot, it is an attribute of God which does not emanate from God directly. Rather it emanates from God's creation —when that creation reflects and evinces God's glory from within itself.







CANTINFLAS, Fortino Mario Alfonso Moreno Reyes (August 12, 1911 - April 20, 1993), was a Mexican comic film actor, producer, and screenwriter. He often portrayed impoverished campesinos or a peasant of pelado origin. The character came to be associated with the national identity of Mexico, and allowed Cantinflas to establish a long, successful film career that included a foray into Hollywood. Charlie Chaplin once commented that he was the best comedian alive.

THE FOOL (Tarot card) representing mystical cleverness bereft of reason, the childlike ability to tune into the inner workings of the world. The sun shining behind him represents the divine nature of the Fool's wisdom and exuberance, holy madness or 'crazy wisdom'. On his back are all the possessions he might need. In his hand there is a flower, showing his appreciation of beauty. He is frequently accompanied by a dog, sometimes seen as his animal desires, sometimes as the call of the 'real world', nipping at his heels and distracting him. He is seemingly unconcerned that he is standing on a precipice, apparently about to step off. One of the keys to the card is the paradigm of the precipice, zero and the sometimes represented oblivious Fool's near-step into the oblivion (The Void) of the jaws of a crocodile.

ALEPH (א) the oneness of God. The letter can be seen as being composed of an upper yud, a lower yud, and a vav leaning on a diagonal. The upper yud represents the hidden and ineffable aspects of God while the lower yud represents God's revelation and presence in the world. The vav ('hook') connects the two realms. Jewish mysticism relates Aleph to the element of air, The Fool (zero) and the Scintillating Intelligence (#11) of the path between Kether and Chokmah in the Tree of the Sephiroth.

QLIPHOTH (קליפות) literally "peels", "shells" or "husks", from singular: qliphah "husk") are the representation of evil or impure spiritual forces in Jewish mysticism.

In Kabbalistic concerns, the Qliphoth are metaphorical "shells" surrounding holiness. They are spiritual obstacles receiving their existence from God only in an external, rather than internal manner. Divinity in Judaism connotes revelation of God's true unity, while the shells conceal holiness, as a peel conceals the fruit within. They are therefore synonymous with idolatry, the root of impurity through ascribing false dualism in the Divine, and with the Sitra Achra ("Other Side"), the perceived realm opposite to holiness.

TAMALES begin with a dough made from nixtamalized corn (hominy), called masa, and lard. Tamales are wrapped in corn husks before being steamed. The wrapping is discarded before eating. Originating in Mesoamerica as early as 8000 to 5000 BC. Aztec and Maya civilizations, as well as the Olmeca and Tolteca before them, used tamales as portable food, often to support their armies, but also for hunters and travelers.

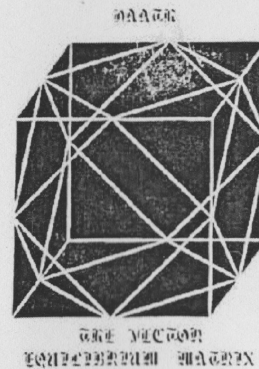
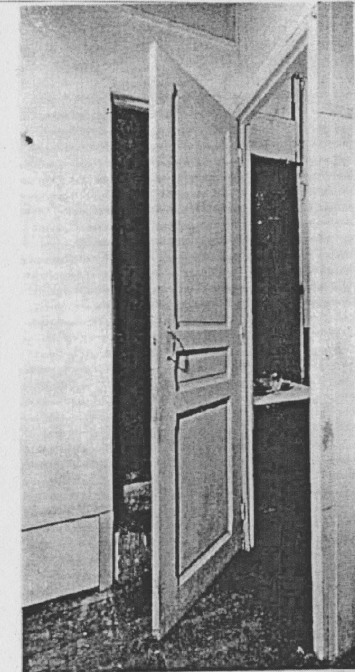
PELADO, from the verb *pelar*, "to pull out the hair" or "to peel" (in the sense of divesting the shell or husk); hence one that is discarded, a nobody. A term invented to describe a certain A class of urban "bum" in Mexico in the 1920s.

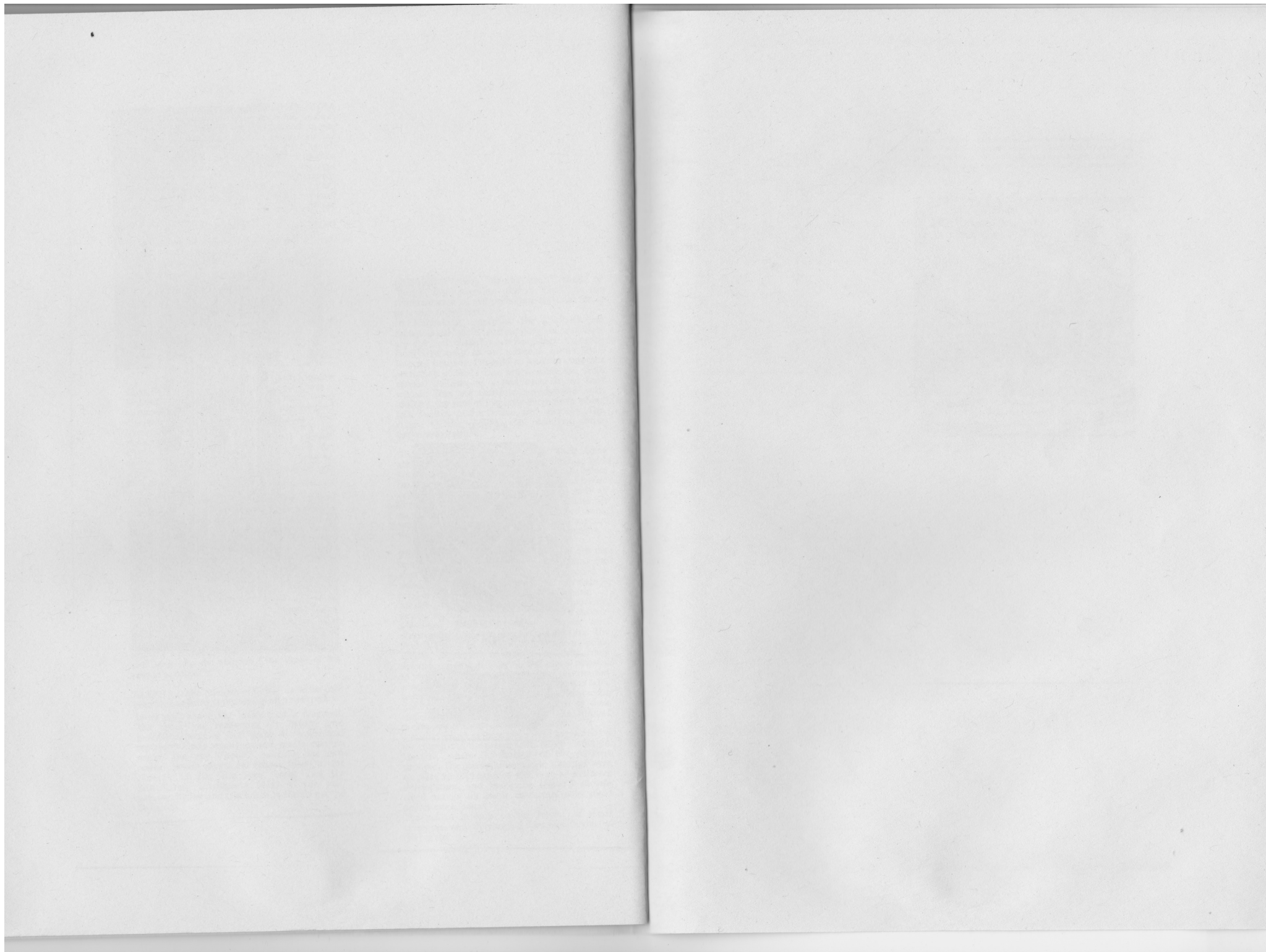
Mexico has a long tradition of urban poverty, beginning with the *léperos*, a segregated caste of Mestizos, Central American people, and illegitimate Criollos during the colonial era. The *léperos*, viewed as unrespectable people by polite society, supported themselves as they could through vending or begging, but many resorted to crime. They established a thieves market across from the viceregal palace, which was later moved to the Tepito area of the working-class Colonia Guerrero. They spent much of their time in taverns, leading to the official promotion of theatre as an alternative. Initially, many of these plays were organized by the church, but the people soon set up their own theaters, where the humor of the taverns survived. The rowdy, often illegal stagings were no place for sophisticated plot lines or character development, and the *carpa* ("tent") theatre relied heavily on stock characters who could deliver quick laughs.

The pelado belongs to the lowest of social categories, and represents the human detritus of the big city.

ABYSS (THELEMA) is extremely difficult to explain; but it corresponds more or less to the gap in thought between the Real, which is ideal, and the Unreal, which is actual. In the Abyss all things exist, indeed, at least in posse, but are without any possible meaning; for they lack the substratum of spiritual Reality. They are appearances without Law. They are thus Insane Delusions. Now the Abyss being thus the great storehouse of Phenomena, it is the source of all impressions.

DA'AT (דא"ת) is a revolving door.







sadal: - Sie folterten ihn [Bogotá], hängten ihn an den Wippgalgen, den Taig auf den Unterleib. An jedem Fuß befestigten sie eine Kette, dem Pfahl befestigt war, und der Hals war an einem weiteren Pfahl, er hielt ihm die Hände fest, und so zündeten sie nun ein Feuer u

